

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO

NOVEMBER NINETEEN TWENTY-FIVE



BRONZE TSUN, CHOU DYNASTY. BUCKINGHAM CHINESE COLLECTION

TWO BRONZES RECENTLY ADDED TO THE BUCKINGHAM CHINESE COLLECTION

TWO interesting bronzes, one a ceremonial vessel and the other an altar group, have recently been added to the Buckingham collection.

The first of these, illustrated upon the cover of this number, is a beaker, called a *tsun*, which was used to hold wine at sacrificial ceremonies. It is about ten inches high, and has the character *Shih* incised upon the inside wall of the base, probably signifying the family name or rank of the owner. The type represented by our *tsun* is not at all unusual, but the proportions, the character of the decoration, and the quality of the surface are unusually fine. It can be assigned unhesitatingly to the Chou Dynasty (1122-255 B.C.) although it bears no date. There is a vigor in the Chou bronzes which was not achieved at later periods, although later craftsmen strove to imitate the earlier works. With this vigor there is, particularly in the specimen under discussion, an extraordinary amount of refinement, never descending for a moment to triviality or prettiness. The sturdy form has a subtly curving profile of the utmost discrimination, with just the right amount of decoration. Its simplicity is the simplicity of sophistication. On the convex middle band appears the T'ao T'ieh, or ogre motif, the mask being repeated on each side. All that ever appears of the ogre on these vessels is the eyes with eyebrows and something probably representing the upper jaw. It seems to have no lower jaw. Some are now of the opinion that the T'ao T'ieh is merely another representation of the favorite tiger mask motif which serves to hold the ring handles on so many jars of the Han Dynasty. Whatever the origin of the T'ao T'ieh motif, it seems to indicate the terror felt by mankind before the uncurbed forces of nature. On the lower band

is a zoöomorphic motif so highly conventionalized that it gives no hint of the animal from which it originated, though it may possibly have been a tiger. The arrangement of the forms which represent these motifs, their spacing and composition, and their contours are worthy of the highest praise. There is an absolutely satisfactory blending of strength and subtlety.

The action of the chemicals of the earth upon the bronze during centuries of burial have only enhanced its charm. A considerable portion of the surface is covered with a green incrustation which contrasts splendidly with the deep black of the mirror-like patina where oxidation or deposit has not taken place. This and other types of sacrificial vessel used in the ceremonies of ancestral veneration, were customarily buried in the tombs of people of rank and importance from very early times. But in the Sung Dynasty (960-1280 A.D.) the zeal for archaeological research prompted the excavation of tombs hitherto held sacred, and many important finds stimulated the publishing of voluminous works upon ancient bronzes.* We do not know how long our bronze has been above ground, but the condition of the surface would argue a fairly recent excavation.

The gilt bronze altar group bears an incised inscription upon the base giving 539 A.D. as the date of its execution. The group consists of Avalokiteshvara with attendant divinities on either side, two guardian deva kings at the front, and between them two lions flanking the sacred jewel. The group is small, about 9½ inches high, and there is a good deal of incrustation which obscures the detail of the smaller figures, particularly the Bodhisattvas on either side of the central figure. The seven figures of Amitabha, the Buddha of Boundless Light, in the leaf-

*Bushell, *Chinese Art*, Vol. 1, p. 71, London 1914.

shaped halo behind the head of the principal deity, and the characteristic slender bottle held in the right hand identify it as Avalokiteshvara, later Kwan-yin.*

The workmanship is straightforward, somewhat crude, and without elaboration. The principal interest of the group is in the beneficent face of the deity and the careful subordination of the less to the more important elements. It is quite unusual to find intact a group with so many figures. Bronzes of this type are generally fastened by a projecting dowel of metal to a socket in the base, but in the condition in which they now exist the sockets have become corroded and the dowels fit loosely so that many figures are lost. The superb bronze altar group now in the Boston Museum of Fine Arts, and formerly belonging to Tuan Fang, is an example of the type of group that would be made for a person of great importance, employing the best available craftsmen, and with no limit of expense. Our group, executed at about the same period and for a similar purpose, clearly shows the high standards of the time, when work of much interest and charm could be procured by those of no particular wealth or importance. K.



GILT BRONZE ALTAR GROUP
SIXTH CENTURY

TWO EIGHTEENTH CENTURY ENGLISH LANDSCAPE PAINTERS

RICHARD WILSON and Thomas Gainsborough were very differently, according to their natures, the constraint of a classical age, and of a society which was just polishing its manners and was therefore under the constant necessity of seeing itself in the glass. If an artist did not gain attention by ridiculing these self-conscious people, he had to win it by flattering them upon their appearance or their good taste. He was in the situation of the poets who, as Taine remarked, "were nearly all grave, spiritual men, impassioned for noble ideas . . . inclined to melancholy . . . who to attain greatness willingly mounted on stilts."

*See Bulletin, Vol. XIX, No. 5.

Wilson and Gainsborough, his junior by thirteen years, were both temperamentals, devoted to nature and abhorring courtly palaver. In London they must have met between 1740 and 1745, Gainsborough the youth wavering between landscape and portraiture, and Wilson the man of thirty-five, in the same predicament to a more serious degree. It is commonly recorded that Wilson at this time painted only portraits, yet it is known that just at this period he had J. S. Müller engrave his "View of Dover." That painting has disappeared, as other early landscapes must have done, but another version of the subject, painted possibly in these early years, has come to light and was shown in the important exhibition of the artist's work held in the National Gallery of London this last summer. Gainsborough's first landscapes, made at this time, are under the same idealizing influence that affected Wilson. The prestige of Canaletto in London,



THE HAY WAGGON. GAINSBOROUGH
MR. AND MRS. FRANCIS NEILSON COLLECTION

even before his arrival there in 1747, may have been the active agency.

On his return from Italy in 1755 Wilson had given up portraiture as a profession. The field was indeed pre-empted by the brilliant trio, Sir Joshua Reynolds, George Romney, and Gainsborough himself, and those who had followed their golden vein. Wilson might have followed also and achieved a mediocre reputation. It is his increasing triumph that we now reckon him "father of English landscape," and this not because of his priority, which could easily be confuted, but because of his courageous persistence in establishing in England the art of painting nature during a whirlwind of portraiture that would have blown out a lesser flame. By no "bludgeoning of fate" could this still passion be torn from his rough bosom. It was fifty years or so after his death that he gained general respect, and only now is he coming into full recognition.

Here was as eager an Italian mannerist as Claude Lorraine. Both painted after the formula that seems to have been laid down for the exigencies of stage design; but if Claude painted the whole action of a scene, Wilson made the drops and wings, setting and properties, sufficiently enthralling. It is true that under the stress of poverty he multiplied rather tiresomely the same motives, and copied frequently pictures he was able to sell, "good breeders" as he called them. Yet, notwithstanding his limited

intention and scope, he achieved almost abstract, essential landscapes built of atmospheric recession, sunshine, and elemental forms. In these designs figures appeared as necessary but not dominant factors.

In so far as his subject matter reflects the old masters he is of little importance, but subject of this character was the harness that he wore. Tone and line were the goal that he set and repeatedly reached. He calmly attained what the Impressionists had later to take by storm, supposing that they had discovered the prize—the assimilation of light by shadow, the silvery filter of atmosphere. Within the hackneyed subjects of Wilson lay a mastery of material at which painters marvel. To quote from an anonymous writer in the *Burlington Magazine* of April, 1920: "Wilson's buttery touches . . . fill with unctuous, tactile pleasure every corner of his moderately sized canvases, giving moisture to his verdure, weight to his masonry and body to his vaporous clouds. In sheer handling he is one of the simplest and greatest of the world's masters."

Gainsborough was the more free to follow his informal leaning in the art of landscape, as he soon won his laurels in the lucrative realm of portraiture. The latter became the serious business of his life, but the former engaged his spirit whenever he was free. Ruefully he endeavored to interlard his "landskips" between the portraits



ITALIAN LANDSCAPE. WILSON
W. W. KIMBALL COLLECTION

that he sent to the London exhibitions; he hung them along the corridors of his house so that his wealthy patrons must run the gauntlet as they went to their sittings; it was a day to celebrate when one was sold.

In veracity his landscapes diminished after his progress in portraiture made it necessary for him to live in London. His early works, prescient of Constable, are vitally descriptive of Suffolk. Later they become reminiscences that he spins about the sitters in his London studio, or they are sketches and studies in the free manner of such backgrounds. Beginning with a classic style, he passed to imitation of the Dutch, particularly of Wynants, rather a poor choice as a model; but later he developed a free translation of landscape that was a very personal expression, endowing it at once with the character of England and with the grace that was his gift to all the English ladies whom he painted. As he painted landscape purely for his own delight he conveyed his affection with his brush. The warm and confidential tenor of his painting brings him close to the spectator and wakes a sure response in the heart.

In the Kimball collection is one of Gainsborough's early studies of Suffolk, "The Skirts of the Wood," a transcription painted with his homely charm. Another landscape with figures, "The Hay Wagon," was hung this summer as a loan from the collections of Mr. and Mrs. Francis Neilson. It is in the late manner, painted



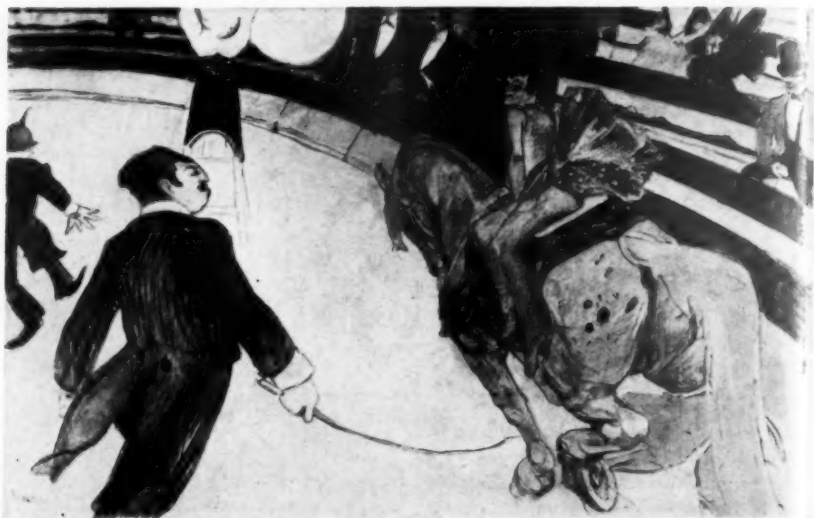
SKIRTS OF THE WOOD. GAINSBOROUGH
W. W. KIMBALL COLLECTION

about 1770 when a larger version, for which this was perhaps a study, was sent to the Royal Academy exhibition. Gainsborough's French contemporaries Watteau or Fragonard could hardly offer a bucolic so delicate and yet substantial. The perfect harmony of the oval design, the charm of rustics in a natural setting, the swinging motion, are conveyed, like the idyl sounded by a wood instrument, with an incredibly light and final touch. It is a sketch almost in monochrome, but one which we the more enjoy because it is spontaneous and apparently done, as the French say, at the first stroke.

A landscape with figures, by Richard Wilson, which undoubtedly may be termed a version of "Apollo and the Seasons," has been lent by Mr. Martin A. Ryerson to the Art Institute. Gray water reflects a morning sky lighted with great effects of contrast from a sunrise behind the foliage and ruin at the right. Beyond the lake a bell-tower casts its reflection in the burnished water. It is an Italian composition, typical of those which the artist continued to execute after his return from the classic land. The figures were probably assigned to Mortimer or Hayman, for the brusqueness of handling sets them apart from Wilson's own manner. His biographer, Wright, admits this practice on the part of Wilson even in some of his best work; "the pictures of Meleager, of Apollo and the Seasons, furnish examples." It may have been this painting that Wright had in mind.



APOLLO AND THE SEASONS. WILSON
MARTIN A. RYERSON LOAN COLLECTION



THE CIRCUS. TOULOUSE-LAUTREC. PURCHASED FROM THE WINTERBOTHAM FUND

The fragment of a Roman bridge, decorated with a sculptured faun, has been garlanded with vines, and in the same mood of festival among ancient ruins the Seasons dance to the music of Apollo, funerary urns to left and right adding their dramatic tribute to the continuity of Nature through the years. The painting would appear quite properly hung between a Claude and a Corot; the relation to both is apparent.

The only Richard Wilson owned by the Art Institute belongs to the Kimball collection. This is a typical "Italian Landscape with Figures," unusual in being signed and dated. The date is obscured but seems to yield a "55" but this is enough to confirm the impression that we have a work painted at the time of Wilson's return to England from the Italian sojourn of 1749 to 1755. Clarity penetrates the shadows, gray clouds diffusing the sun's rays which are hidden at their brightest by the trees and cliff on the right. Visitors to the important exhibition in London, which has been referred to, found this quality running through all the fully-matured period of Wilson's work. If our painting is typical in its excellencies, it shows also the characteristic limitations

of theme. The composition cannot claim the daring genius of Claude, with whom Wilson is usually connected, but in expressing the essential charm of gray vistas, in the light held in suspense by earth and cloud, the painting foretells Corot and the Impressionists.

M. C.

A PAINTING BY TOULOUSE-LAUTREC

THE mordant genius of Henri de Toulouse-Lautrec has been most generally made known to the world and to America in particular through his brilliant drawings and lithographs. Fortunately, however, there has recently come to the Art Institute a fine example of his painting. "The Circus," a characteristic treatment of the material which through sheer perversity most attracted the crippled painter of Montmartre, has been purchased for the museum through the Winterbotham fund.

Toulouse-Lautrec, son of a sporting count, was born into an environment of horses and sportsmanship in which he could

taken no active part. Cut off from most physical activity by a congenital infirmity, he dragged himself on withered limbs to those places where he could best watch the play of others' trained muscles. The music-halls, the cafés, and above all the circuses of Paris knew him well. There he studied every attitude and posture of the dancing girls; the pathetic humor of the clowns and the tinsel arrogance of the bareback rider were caught in their essential movement by his flashing pencil. Degas' genius found expression in a similar field, but his work is less bitter and less conscious of tragedy than the sharp comments of his contemporary.

It was a style quite his own which Toulouse-Lautrec brought to the rendering of these sordidly gay scenes. His touch, whether in oil or pastel, was very light. He painted apparently without effort, with a sureness of manner that makes his approach still seem to us remarkably advanced, although it is twenty-five years since his brush fell from paralyzed fingers. His wit was often cruel, but his method was always delicate. The softest of colors carry out the scheme laid down by his caustic pencil; if the canvas itself will do the work, as in our painting, he spares all superfluous strokes of the brush.

In "The Circus" Toulouse-Lautrec shows us several of the most characteristic aspects of his talent. The horse, seen from an unusual angle, is splendidly decorative and presented with a summary action comparable to that of Chinese animal sculpture; it is definitely "horse." There is that half-pitying, half-mocking compassion for the angular rider and that very unflattering frankness towards the rude and heavy figure of the ringmaster, attitudes to be found again and again in Lautrec's variations on these types. The composition has a lightness of motion peculiar to the artist. The oblique oval moves down the arm and around the whip of the ringmaster, curves up the backs of horse and rider, continues over the abruptly foreshortened benches of the spectators, and ends in a brisk scherzo in the figure of the clown and the flying coat tails of the man with the whip. F.

THE GOODMAN THEATER'S FIRST PRODUCTION

THE permanent professional stock company of the Kenneth Sawyer Goodman Memorial Theater is now presenting the first American production of "The Forest" by John Galsworthy. This play, which was given performance in London last season, was chosen for the first bill of the Goodman Theater partly because its settings offer unusual opportunity for the achievement of technical effects. The jungle foliage of the second and third acts, silhouetted strongly against the changing light of the "sky-dome," does much to emphasize the sinister atmosphere the author wishes to portray. Native drums sound, with increasing rapidity as the climax approaches; and skillful lighting throws each scene into sharp relief against the blackness of the Forest.

This play of Galsworthy's, like his others, is preëminently a play of ideas. The characters are subordinated to the theme, as are the actors to that strangely evil atmosphere which is the Forest. The Forest is the chief actor in the piece, the Forest, which men invade for the furthering of their own ends, and which meets them with confusion, suffering and violence, and in the end swallows them completely.

The first and fourth acts, which are in the nature of prologue and epilogue, take place in London during the eighteen-nineties. Bastaple, a ruthless financier, has organized a party to explore the upper Congo, for the ostensible purpose of discovering the existence of slaving. If such conditions exist, Bastaple will publish "scare-heads" in the London newspapers, and in the ensuing excitement, bring forbidden coolie labor into his African holdings, thereby increasing the value of his company's stock on the market.

From here the action jumps to central Africa, starting with the trader's bungalow on Lake Albert Edward Nyanza. The expedition is under the leadership of one John Strood, who, hearing of the possible existence of diamond fields, decides to



LILLIAN GISH AS ROMOLA. NICHOLAI FECHIN
ANNUAL AMERICAN EXHIBITION. PURCHASED
FROM THE GOODMAN FUND

penetrate into dangerous country in search of them. From then on, disaster follows fast in the form of fever, hostile savages and treachery, until the Forest takes full toll, except for one man, who lives through hardships to carry the story back to civilization.

Bastaple, learning of the rumor of diamond-fields, works from a secret source and launches the news as a fact, substantiated by Strood himself, although he knows that Strood is dead in the Forest, and the diamond fields undiscovered. That false news starts a run on Bastaple's worthless stock, and makes a fortune for him.

The parallel is apparent. London is a Forest, wherein the "law of tooth and claw" is observed as surely as in central Africa, and Bastaple is as unscrupulous as any tiger, whose cruel "kills" are made with cat-like craft and secrecy.

A capable cast takes care of the many parts. They are as follows:

Tregay	HUBBARD KIRKPATRICK
Farrell	ARVID CRANDALL
Bastaple	WALTON PYRE
Elderleigh	RUSSELL SPINDLER
Stanforth	GEORG CONE
Revers	FREDERICH VON DACHENHAUSEN
Zimbosch	ARTHUR SMITH
Beton	HOWARD SOUTHGATE
Samway	R. SPINDLER
Strood	JOSEF LAZAROVICI
Colley	H. SOUTHGATE

Herrick	HOBART H. SUMMER
Franks	ROMAN BOHNEN
Sadig	THOMAS IRELAND
Amina	MISS EULA GUY
Mahmond	EDWARD ROBBIN
First Carrier	WALLACE STARK
Second Carrier	EARL GAMRON
Third Carrier	GORDON RAY
Samehda	CHESTER M. WALLACE
Lockyer	NEAL CALDWELL

Performances of "The Forest," which opened the season on October 22, will continue until the next bill is ready. This will be a comedy. The admission price to the Goodman Theater is one dollar a seat, with that price reduced to fifty cents for Art Institute members.

THIRTY-EIGHTH ANNUAL AMERICAN EXHIBITION

THE Thirty-eighth Annual Exhibition of American Paintings and Sculpture opens on October 29, to remain in the East Wing until December 13. This exhibition is always awaited and received with great interest, for it is an index of the year's achievements. Selected on a basis of individual excellence, the works as a group are representative of the various tendencies and schools which determine the direction of American painting and sculpture.

The present exhibition contains at least two works which will be hung in the permanent collections of the Art Institute, for there are shown for the first time a painting purchased for the museum by the Friends of American Art, William J. Glackens' "Chez Mouquin," and Nikolai Fechin's portrait of Lillian Gish as Romola, purchased from the Goodman Fund. Mr. Fechin, a Russian by birth, an American by adoption, will be remembered for his one-man show held in 1924, when he gave proof of a highly individual technique, linked with a national tradition. In the portrait of Lillian Gish, the Russian is subordinate to the individual, and we find a double feat, a painter's appreciation of another artist's interpretation of a rôle. The pathos and grace which the actress brought to her part are retained, and there is added an element lacking on the screen—color. The lavender gown, heavy red books, and polychrome background are

used for their full decorative possibilities. "Chez Mouquin" is an early work by William J. Glackens, definitely dated as to the decade it represents, and quite different in manner from the artist's later more dashing style.

Among the figure paintings in the exhibition, several are interesting as studies of members of the artists' families. John C. Johansen and Mrs. Johansen (Jean MacLane) are both represented by family portraits. The latter has placed herself, her husband, their two children, and a grandmother in an outdoor setting, while Mr. Johansen shows his wife and children in a spacious room at dusk. Leon Kroll's group, "My Wife's Family," is an impressive work, painted recently in France, where Mr. Kroll now resides. A portrait that takes its place in a series is Wayman Adams' "Photographer of Fine Arts," one of a group of rapidly set down impressions of contemporary artists. Of this series the Institute owns Mr. Adams' animated portrait of Joseph Pennell.

Other painters have gone farther afield for their figure subjects. Abram Poole's "Spanish Sisters" recalls Goya's Duchess of Alba in the features of the two nearly identical faces, but the suavely formal manner of this artist is in no way derived from the impulsive Spaniard. "The Captain's Wife" by Charles W. Hawthorne belongs to the same *genre* as "Three Selectmen of Provincetown," purchased from last year's American exhibition. "Cowboy" by Randall Davey and "Accordion Player" by Guy Pene DuBois are conceived in a spirited modern way. James Hopkins has, for the moment at least, deserted his Kentucky mountaineers, and is represented by a study of a female nude, "Jeunesse." "The Adoration of Pepito" is one of a number of paintings made by Maurice Fromkes in Spain.

The landscape paintings represent almost all parts of the United States and many foreign scenes. Gifford Beal went no farther than the East River for a rapid winter impression. The decorative aspect is stressed in Hayley Lever's "Drawbridge," Karl Anderson's "Burning Leaves," and Ernest Lawson's "Segovia."



"CHEZ MOUQUIN." WILLIAM J. GLACKENS
ANNUAL AMERICAN EXHIBITION. PURCHASED BY
THE FRIENDS OF AMERICAN ART

A dramatic work by the late John Singer Sargent is lent for the exhibition by Harold H. Swift. "Shoeing Cavalry Horses at the Front" was painted in France in 1918.

Among the sculpture exhibits, it is interesting to note Charles Grafty's preliminary study for the Meade Memorial. A study for the head of the figure of War, a part of this monument, was purchased for the museum from the 1924 exhibition.

The prize awards will be announced in the December issue of the BULLETIN.

NOTES

MUSEUM INSTRUCTION—Among the lectures offered for November in this department, the following subjects appear:

Cubists, Futurists, Synchronists, Expressionists, and Recent Slavic Painting, by Dudley Crafts Watson, Mondays at 11.

The Renaissance in Spain and the Baroque in Spain, by Hardinge Scholle, Tuesday, November 3, and Tuesday, November 10 at 11.

How to Look at Sculpture, What to Look for in Ancient Sculpture, What to Look for in

Medieval Sculpture, and What to Look for in Modern Sculpture, by Claudia Upton, Tuesdays at 2:30.

Art Centers of Italy: Perugia, Siena, Arezzo, and Assisi; Florence, and Florence and Fiesole, by Mrs. Henry P. Fames, Wednesdays at 11.

The Permanent Collections of Paintings in the Art Institute, by Claudia Upton, Thursdays at 11.

Early Renaissance Painters, High Renaissance Painters, and Dutch and Flemish Painters, by Mrs. Fames, Thursdays at 2:30.

Sketch Class for Non-Professionals: The Figure in Action, The Figure in Repose, Figure Composition, and Decorative Elements in the Figure, by Mr. Watson, Fridays at 11.

Tours of the Annual Exhibition of American Paintings and Sculpture, by Mr. Watson, Fridays at 12:30.

Comparisons of Visual Art and Music, by Miss Upton, Fridays at 12:45.

Children's Hour with Miss Upton, Saturdays at 10.

The Appreciation of Painting, by Miss Upton, first and third Saturdays at 2.

Classes may be entered at any time. Further information will be given gladly upon request.

THE PRINT DEPARTMENT is holding an exhibition made up of gifts presented by the Chicago Society of Etchers from the annual exhibitions held under their auspices. With these are hung the etchings awarded the Frank G. Logan prizes in recent exhibitions.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

NEW LIFE MEMBERS FOR AUGUST, 1925

Mrs. Bert J. Anderson
Edwin A. Bateman
Mrs. George W. Baumann
Lyman W. Bernhard
Mrs. Ernest A. Blackmer
Mrs. Anna Boericke
Carl R. Briggs
Miss Bessie S. Brower
Paul J. Buhrke
Mrs. Robert A. Bull
Mrs. Webster H. Burke
Mrs. George A. Chritton
R. N. Cushing
Mrs. R. A. Daly
Dorman N. Davidson, Jr.
Frederic de Coningh
Mrs. William B. Dozier
Joseph P. Fames
Edmund P. Edmonson
Horace J. Elliott

Mrs. Joseph H. Fwing
George P. Fackt
Miss Ora E. Follett
John W. Fowler
Mrs. Lionel Frank
Mrs. Roy Friedman
Mrs. Frederick H. Gansbergen
Harold T. Griswold
Miss Mary G. Guthrie
Sheldon H. Haddock
Mrs. W. D. Hallead
George H. Knutson
Miss Florentine Lafrentz
Mrs. Charles Leibrandt
Mrs. Michael J. Leis
Dr. Albert A. Lowenthal
Miss Jeannette McEldowney
Dr. Willis Moore
Mrs. Josephine E. Olson
Dr. John W. O'Neill

Mrs. Louis J. Pachynski
Mrs. Francis W. Parker
Julius H. Quasser
Mrs. Edward J. Riedy
Mrs. William F. Rowell
Mrs. Adaline H. Schall
Charles F. Scheubert
Gilbert B. Seehausen
Jacob W. Shafon
Burrett H. Stephens
Joseph B. Victor
Carl B. Volk
Raymond Waite
James B. Waller
Frank L. Wean
Mrs. Frank V. Wedlock
Mrs. Mary A. Whipple
Ross A. Woodhull
Olivia P. Worthington
Theodore J. Zielinski

ACCESSIONS AND LOANS

PAINTINGS

Portrait of Lillian Gish as Romola, by Nicolai Fechin. *Gift of the Friends of American Art from the Goodman Fund.*

SCULPTURE

Female Nude, by Elie Nadelman. *Lent by Mr. and Mrs. Francis Neilson.*

PRINT DEPARTMENT

Book plate by Sydney Smith. *Gift of Ruthven Deane.*

Pen and ink drawing by Felicien Rops. *Gift of Irene Kay Hyman.*

Etching by Alphonse Legros. *Lent by Kraushaar Gallery.*

Water colors by James Chapin, Frank W. Benson, William Zorach, and Maurice Prendergast. *Lent by Mrs. L. L. Coburn.*

ORIENTAL ART

14 pieces of Sultanabad, Rhages, and other Eastern pottery. *Lent by K. Demirdjian.*

Chinese pottery jar, 3 Buddhist bronzes, landscape makimono, 3 kakemono, bronze Kwanyin,

13 Indo-Persian miniatures. *Lent by Guy H. Mitchell.*

- 15 pieces of Oriental pottery. *Lent by Dikran Kelekian.*
 4 pieces of Persian glass and pottery. *Lent by Backstutz Gallery.*
 Korean gallipot and Sung saucer. *Lent by Russell Tyson.*
 KENNETH SAWYER GOODMAN MEMORIAL THEATER
 10 Dutch theater prints. *Gift of Arthur Heun.*
 CHILDREN'S ROOM
 Doll house and furnishings. *Lent by Mrs. A. Shreve Badger and Miss Frances Badger.*
 Doll furniture and dishes. *Lent by Mrs. F. W. Allen.*

EXHIBITIONS

- October 15—November 15—(1) Exhibition of Gifts of the Chicago Society of Etchers to the Print Department. *Gallery 12.* (2) The Lenora Hall Gurley Memorial Collection of Drawings. *Gallery 11.* (3) Progress of Engraving and Etching through Four Centuries. *Gallery 13.* (4) Notable Engravings of the Fifteenth and Sixteenth Centuries. *Lent by Mr. and Mrs. Potter Palmer. Galleries 14 and 16.* (5) Indo-Persian Miniatures from the L. M. Buckingham Collection. *Galleries 17 and 18.*
 October 15—November 30—Doll Show. *Children's Room.*
 October 29—December 13—Thirty-eighth Annual Exhibition of American Paintings and Sculpture. *Galleries 251-261.*
 December 15—January 15—Petrucchi Collection of Chinese and Japanese Paintings.
 December 22—January 26—Paintings by (1) Randall Davey, (2) De Witt and Douglass Parshall, (3) William S. Horton, (4) Roy Brown, (5) G. A. Fjastad. (6) Sculpture by Alfonso Iannelli.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL, MONDAYS AND
 SATURDAYS AT 2:30 P.M., TUESDAYS AND FRIDAYS AT 4:00 P.M.

NOVEMBER

- 2 Lecture: "Color in the home." Hardinge Scholle.
- 3 Lecture: "Early Greek art." Lacey D. Caskey.
- 6 Lecture: "Greek art in Rome." Lorado Taft.
- 7 Lecture for children of members. Dudley Crafts Watson.
- 9 Lecture: "Home illumination." Dudley Crafts Watson.
- 10 Lecture: "American and English furniture contrasted." Herbert Cescinsky.
- 13 Lecture: "Early Italian sculpture." Lorado Taft.
- 14 Lecture for children of members. Dudley Crafts Watson.
- 16 Chalk-talk: "Curtains and other problems." Frances Harrington.
- 17 Lecture: "The Noh dance." Lucy Fletcher Brown.
- 20 Lecture: "Donatello." Lorado Taft.
- 21 Lecture for children of members. Dudley Crafts Watson.
- 23 Lecture: "The new American furniture." Hardinge Scholle.
- 24 Lecture: "The decoration of the modern home." Rachel de Wolfe Raseman.
- 27 Thanksgiving holiday.
- 28 Lecture for children of members. Dudley Crafts Watson.
- 30 Lecture: "Pictures in the modern home." Dudley Crafts Watson.

DECEMBER

- 1 Concert: Chamber music. By the Philharmonic String Quartette.
- 4 Lecture: "Michael Angelo." Lorado Taft.
- 5 Lecture for children of members. Dudley Crafts Watson.
- 7 Lecture: "The floor." Dudley Crafts Watson.
- 8 Lecture: "The Japanese theater and its relation to prints." Kojiro Tomita.

ACO

on
ice.
to

ack.

LEY

KEE
ETT

ILLE

IN
UNG
ELL

OOD
IGN

SON
ADE